

# Journal of The American Institute of ARCHITECTS



LOUIS H. SULLIVAN  
BORN SEP. 2, 1856

SEPTEMBER, 1956

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Work of Louis Sullivan

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Henry S. Churchill, FAIA

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Wells Bennett, FAIA

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Hugh Morrison

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Don McMasters

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John Ely Burchard

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John Hutchins Cady FAIA

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35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

SEPTEMBER, 1956

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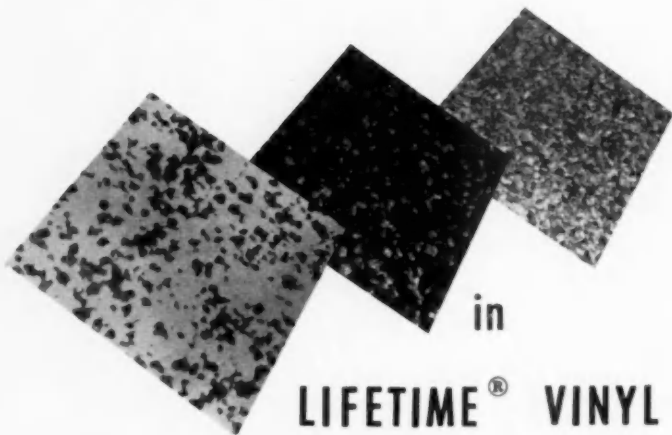
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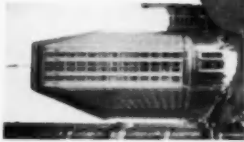
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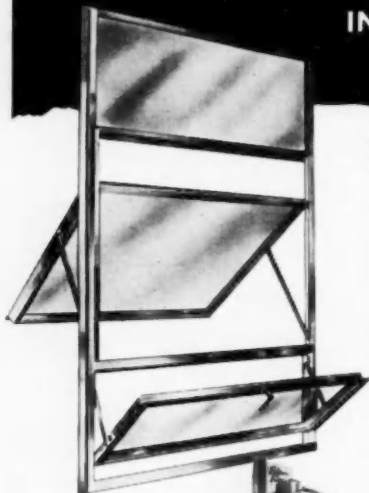
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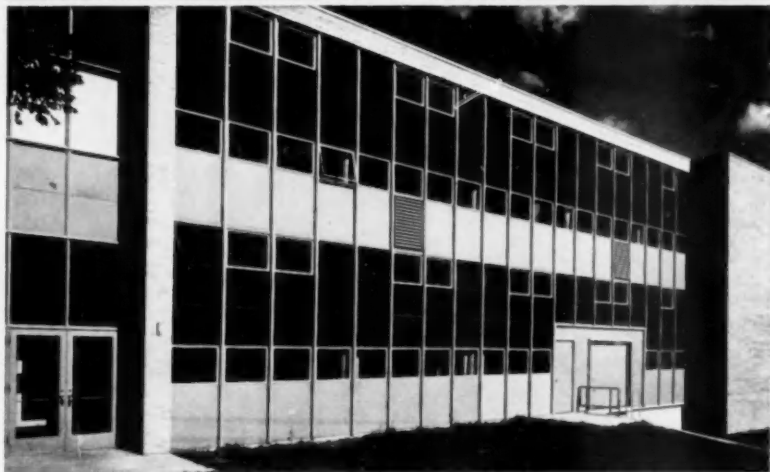
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## Wanted: a Workable Federal Program

IN TWO PARTS—PART I

*By Henry S. Churchill, FAIA*

An address to the Central States Regional Conference, AIA,  
St. Louis, October 13, 1955

**D**URING THE LAST TEN YEARS there has been a quite remarkable growth of interest in the general well-being of our cities. The previous decade, between the Depression and the War, was mostly concerned with slums and the evil social conditions they bred and the economic losses they caused. "Slum clearance" was the slogan, and Public Housing the instrument chosen of God. But we now know that the slum is not the cause of urban deterioration, but an effect of it. The slum is not the reason for the spread of blight, or the flight of families to the suburbs, or the decline of center city, but quite contrariwise—the slum fills in the vacuum left by economic and physical decay.

The unfolding of this paradox has stirred citizens and officials to seek more comprehensive action than the old slum-clearance pro-

gram permitted, and federal legislation embodying the broader outlook was included as Title I of the Housing Act of 1949. The purpose of this title was termed Urban Redevelopment. It was prayerfully hoped that under its provisions cities would be rebuilt, the tide to the suburbs stayed, downtown would sprout new skyscrapers and blight would die upon the vine. Redevelopment, by a smashing attack on blighted areas would quickly bring a rush of speculators seeking to make enormous profits. To control this, the planners set up rigid controls in Washington to govern the expenditures of the vast sums to be unleashed, and sought to assure thoroughness of redevelopment and safety of capital by insisting that the process be based on a comprehensive physical, economic and social outlook. This was in

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line with the sound theory that no physical solution was possible without an economic one, that no solution could be sound without a sound underlying social philosophy, and that the sound source of all soundness was in Washington, D. C.

In truth, this comprehensive approach is the only possible one. It is the essence of contemporary city-planning and calls for the highest degree of collaboration between many skills and disciplines—the paper planner, the economist, the architect, the realtor, the traffic engineer, the administrator and the politician. All these and more besides must work together in an effort to achieve a city for the citizens. It is no mean task.

I am here addressing an audience of professional people, mostly architects, and some officials of this old and historic city. It would be easy to talk to you in an inspirational vein, about how you all should collaborate and how you should produce a beautiful and noble city. But I would in effect be only saying less well what Albert Mayer said so powerfully and Willem Dudok said so beautifully at the Minneapolis Convention. I shall rather assume that you, as

architects and officials with responsibility to and pride in your city, that you do indeed wish to remold it nearer to the heart's desire and the eye's delight.

But can you? And I ask this question because I think it is time for us to stop kidding ourselves, to get over our notion that millions of appropriated dollars backed by millions of gobbledegook is physical accomplishment.

The urban scene today is one of disorganization. I believe I have already mentioned the principal ills, but it does no harm to repeat: arterial sclerosis of the streets, decline of the business district, loss of population to the suburbs, pro-lapsus of the budget. These are separate symptoms of one illness and must be treated as one illness. Piecemeal remedies will fail—or worse, aggravate other ills.

We look at the congested traffic on our streets and are appalled. The delays pile up; the losses in time, in temper, and goodwill are enormous. We turn in desperation to the Highway Engineers and oddly enough they prescribe bigger and better highways, highways that are now costing upwards of a million dollars a mile. A section of the Delaware Expressway through Philadelphia, if it is ever built, will

cost seventeen million dollars a mile. I don't know what your proposed expressways here are going to cost, but I am sure you are going to build them and I am also sure they will do nothing essential towards solving your local traffic problems except to make them worse.

Every city in the country is building expressways like mad, splitting good residential areas into pieces, wrecking priceless park lands, climbing up, over and through cities already hacked into bits by railroad yards and trackage. Some day we will wake up to the obvious fact that a Highway Engineer has no more sense of civic or social responsibility than the railroad engineer. It will then be too late.

Go to Philadelphia, New York, Boston, Detroit, Jacksonville—you can go through or around them at fifty miles an hour and happily never know you've been there. Get off the expressway, though, and you're in the same old congestion.

Mass transit? Perhaps, but not if it remains a conversation piece. Recent reports from nine cities showed: *a*) that the number of private cars entering the central business district has increased, and *b*) that the number of people enter-

ing has decreased. Mass transit as an alleviation of traffic congestion is certainly sound in theory, but it still needs to be proved in practice.

Nowhere have I yet heard, in any serious discussion at an effective administrative level, of any proposal to limit the height and bulk of structures, particularly downtown commercial structures, to a rational relation to the capacity of the street system. Until that is done expressways, parking garages underground, and all the other palliatives will continue to be quite ineffectual.

Expressways, besides adding to downtown congestion, add to residential depletion. They provide the means and often the cause of the flight to the suburbs. The huge growth of suburbia is too well known to need any comment on the fact, but I do want to make a sort of marginal note about the phenomenon. I point out that people settle in the suburbs not necessarily because they like it but because they have no other choice. All, or very nearly all, the building of low- and medium-priced homes has been through FHA guaranteed financing. The only volume of low-income construction — and not

much volume, at that—in the cities has been public housing. FHA financial policies have been so discriminatory against in-city building that there has been none to speak of. Low down-payments, guaranteed cheap money, disregard of neighborhood quality and community standards have all aided the exploitation of cheap suburban land while every form of obstructionism and harassment has been thrown

at the city builder. Consequently, private enterprise, even in those instances where it wanted to, has not been able to play a part in urban rebuilding.

As a result of these FHA policies, two things: we have now more slums in our cities than we ever had before and also we have thousands of acres of potential suburban slums that menace our future.

*(To be concluded next month)*



## Louis Sullivan Today

*By Hugh Morrison*

A reply to the Editor's request for Professor Morrison's thoughts on the place Sullivan occupies in our record of architectural progress, this month of September being the 100th anniversary of his birth

DEAR MR. SAYLOR: I am not really interested in writing any more about Sullivan. Such an occasion as this might properly demand a reassessment of what I had to say about him a generation ago, but I have very little reassessing to do. Either my interpretation of him at that time was extraordinarily durable—which would be for others to say—or I am extremely inflexible and stubborn in my viewpoints!

Actually the only change in my viewpoint has been a reinterpretation of the Wainwright Building. I then took it as a good illustration of Sullivan's thinking anent the skyscraper, as revealed in his 1896 article on "The Tall Office Building Artistically Considered," and differing only in detail from later skyscrapers because of differences in the program. I now consider it essentially a classical work: modern classicism, to be

sure, but a work whose composition was essentially governed by traditional principles of classical composition. A profound change had occurred by the time of the Carson-Pirie-Scott Store: that was the big leap forward; dynamic rather than static, esthetically articulated according to the new structure rather than "composed" in accordance with a traditional esthetic. The Wainwright was a great masterpiece of traditionalism; the Carson-Pirie jumped forward into the mid-twentieth century in one bold stroke.

I have written this interpretation in an article a few years ago. Otherwise, I would have little to say. The recent burst of interest in Sullivan's ornament has not surprised me, since I predicted it would be likely to occur . . .

I have heard recently that there is to be a new book "The Architecture of Adler & Sullivan," published by Horizon Press, with many pages of black-and-white illustrations, and about 15 color-plates. These will be from Illinois Tech's photo-project on Sullivan. The author is Richard S. Nickel, who has done some very scrupulous and scholarly work, checking on all buildings of the 'eighties, and finding three or four new ones; he has

also found some new material—some blueprints and drawings, and the copy book of Sullivan's office correspondence in 1903-05—some 500 letters. There will be an introduction by F. L. W., notes on the buildings by Nickel, more information on Adler, and some unpublished writings by both Adler and Sullivan. I am very excited and pleased at this development. Some of the photos, by Aaron Siskind and others, are wonderful.

Willard Connely has also finished his biography of Sullivan, which has long been needed. I do not know whether arrangements for publication have been made yet.

And you know, of course, about the Centennial Exhibition at the Chicago Art Institute next fall, which Edgar Kaufmann, Jr., is directing.

All told, I feel extremely delighted that we shall have a lot of new material for the understanding of a great man, and am happy that there are some younger men participating in this field. Perhaps you can get some of them to say something in the JOURNAL; I feel I have "had my say" and would like to hear from them. For too long there seems to have been a feeling that Louis Sullivan was the

personal property of Hugh Morrison, which is bad for the fuller understanding and appreciation that a man of his stature deserves.

## Obituary of an Idea

*By Hubertus Junius*

Born in deep integrity,  
With starkness quickly clothed in graceful lines,  
Your foster parents soon forgot  
And pulled you screaming from their minds  
In shameful nakedness,  
And used your father's name to justify  
A fabled function never quite attained.  
'Tis best by far that you should die  
Than live forever maimed.



## Honors

COLONEL HENRY C. NEWTON, FAIA, of the staff and faculty of The Armored School, Fort Knox, Kentucky, has been awarded the honorary degree of Doctor of Laws by Norwich University. Part of the citation reads, "For your great ability and success in the diverse professions of military science, education, and architecture."

G. PIERS BROOKFIELD, of New York, who has long been a member of both AIA and RIBA, has recently been made a Fellow of the RIBA.

FREDERICK BIGGER, FAIA, of Pittsburgh, has been made a Corresponding Member of the American Society of Landscape Architects, "In recognition of his long devotion and distinguished service to the proposition that communities must become better places in which to live."

RAYMOND M. MARLIER, of Pittsburgh, currently a member of the City Planning Commission, has been appointed by the Governor of Pennsylvania to the State Board of Examiners of Architects.



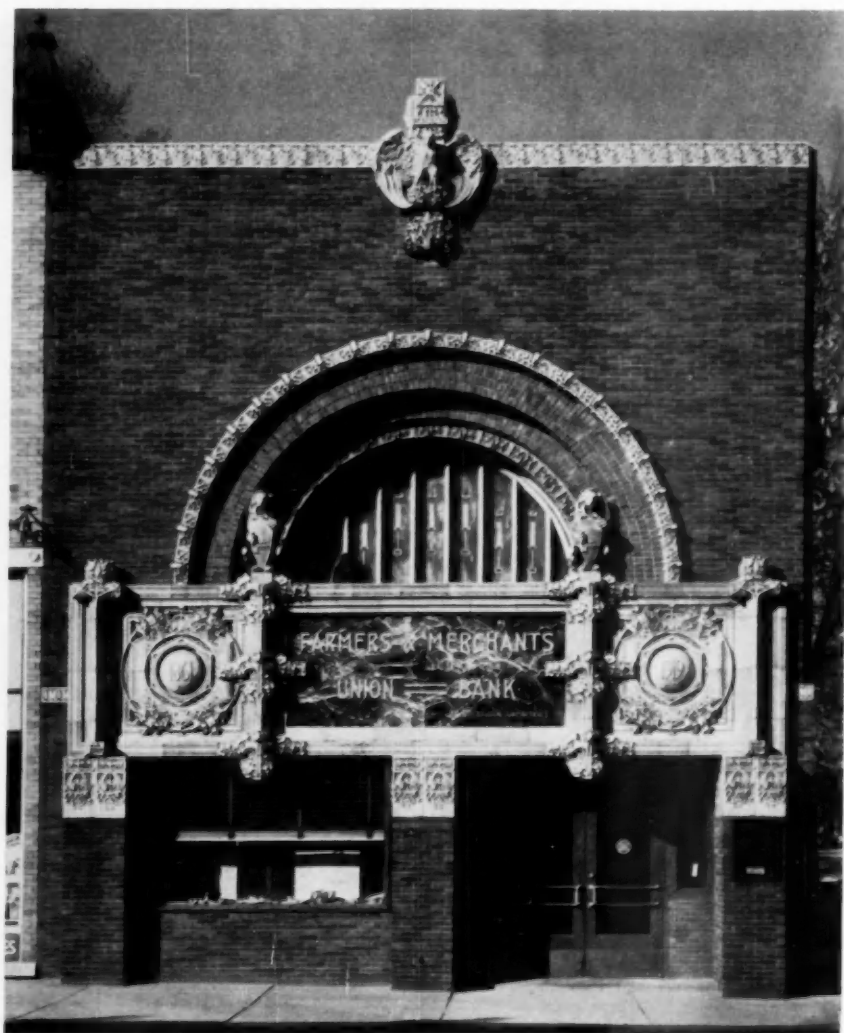


*Photograph by John Szarkowski*

DETAIL, WAINWRIGHT BUILDING, ST. LOUIS, MISSOURI  
ADLER & SULLIVAN, ARCHITECTS

CELEBRATING the centennial of Louis Sullivan's birth, we illustrate in the following pages some of his work, as being shown in far greater detail in "The Idea of Louis Sullivan," with photographs by John Szarkowski.

The University of Minnesota Press (10 Nicholson Hall, Minneapolis 14, Minn.) is bringing out this book, to be sold at \$10, on the 5th of October, 1956. This is a sumptuous volume, with 163 pages, 9 $\frac{1}{8}$ " x 12 $\frac{1}{4}$ ", and with 101 halftone reproductions from the photographs, all of which are new.

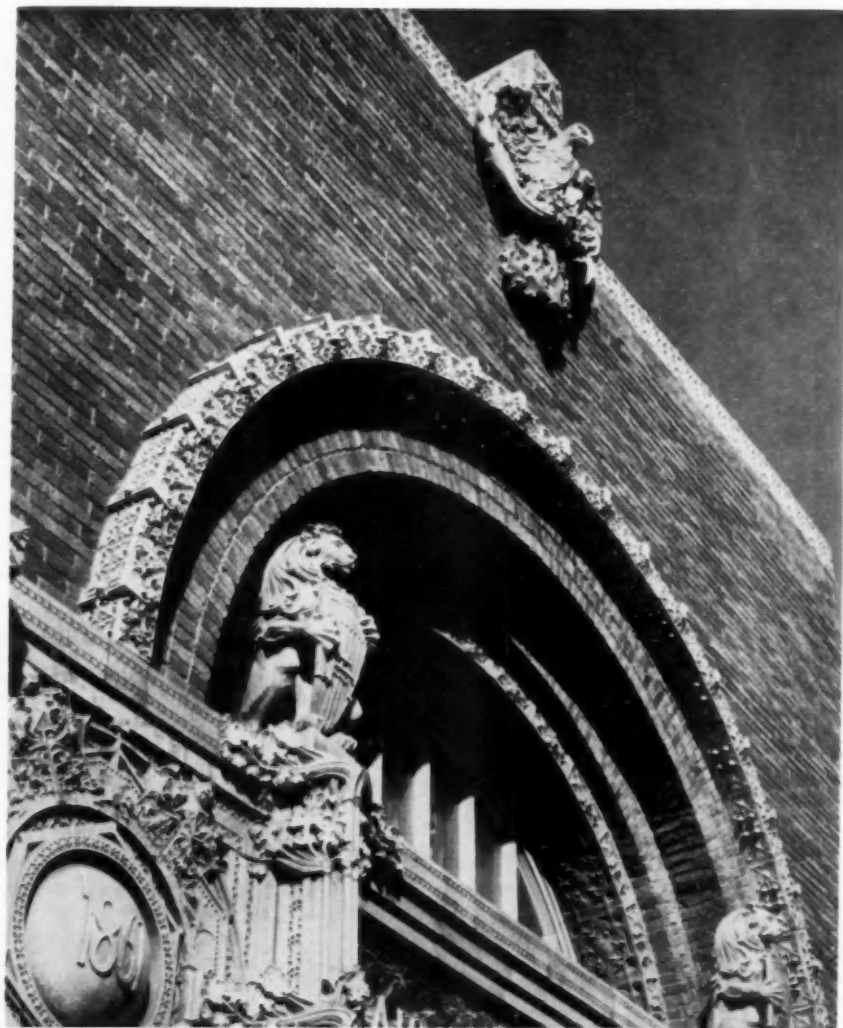


*Photograph by John Szarkowski*

FARMERS' AND MERCHANTS' UNION BANK, COLUMBUS, WISCONSIN

LOUIS H. SULLIVAN, ARCHITECT

*Journal  
The AIA*



*Photograph by John Szarkowski*

DETAIL OF FARMERS' AND MERCHANTS' UNION BANK  
COLUMBUS, WISCONSIN

LOUIS H. SULLIVAN, ARCHITECT

*Journal  
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*Photograph by John Szarkowski*

GUARANTY (NOW PRUDENTIAL) BUILDING,  
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*Journal  
The ALA*

# The Personal Car and the Campus

*By Wells Bennett, FAIA*

DEAN, COLLEGE OF ARCHITECTURE AND DESIGN, UNIVERSITY OF MICHIGAN

THE CAMPUS, like the village square and the churchyard, is ideally a Place. Within its precincts buildings stand rather spaci-ously. Within the buildings, whether of heavy masonry or sparkling glass, the processes of education go on. Professors and students practise the several techniques of communication in varied fields of knowledge. Toward this purpose students meet students and, only a little less fruitfully, professors meet professors. Outside the buildings, on the college green, there has traditionally been space for campus circulation and, between classes, relaxed interchanges between teacher and pupil, student and student, and teacher and teacher. Until recently the largely imaginary ivy-clad walls have sufficed to hold off our mechanized everyday world from the campus proper.

Only a few decades ago the automobile was a limited and still wondered-at means of transportation, and even an indication of social status. Substantially, however, the integrity of the campus as academically hallowed ground re-

mained until the 'thirties. The automobile was a luxury until Ford built the Model T in 1906, and no more than a middle-class utility after that. There were successively, street car and bus transportation, and, in any case, most of the faculty and the student body within a radius of a mile walked. A minority used bicycles. Today the stretches of largely deserted five-foot sidewalk on both sides of our residential streets bear eloquent witness to the obsolescence of the pedestrian.

Thanks to the general prosperity of recent years, with an unprecedented improvement in real wages, and an even greater expansion of credit across the whole economy, the professor and his students are on wheels.

An automobile at rest and including its outworks of bumpers and fenders stands on some 100 sq. ft. of ground, floor, or pavement. Since the occupants of a modern car find ingress and egress from the sides, the process of normal use involves standing width beyond that of the wheel base itself. The universal owner-operation of a

car for every venture beyond the boundaries of one's home property therefore implies that every American citizen of legal driving age will find 100 sq. ft. awaiting him wherever he may wish to go and stop for business, shopping, community activities, for pleasure, for anything.

Faced with this space need as a daily concern, the car owner turns first to his municipality. Why, he asks, shouldn't the automobile, like the horse and buggy, stand on public property; that is on the street, along the curb? It is only within a decade that normal streets bounding blocks in the normal American town, have proved to be neither wide enough nor long enough to make freely available the required number of 8' x 18' paved rectangles for those who wish to leave their cars for this or that group activity of normal urban life: the shopping center, the church, the theater, and in the college town, the campus.

Most campus towns, expanding with the institution, gradually close in around the campus boundaries with rooming-houses, fraternities, and apartments, as well as clusters of modest enterprises such as dry-cleaners and laundries, drug stores, book stores, and clothing-shops.

Such street frontages bounding the campus and the properties behind them are usually held at elevated land values. The university employee has naturally parked at random along these streets to go into the drug store, onto the campus, or, if he happened to live in the area, to leave the car in front of his own house or apartment. This was before World War II.



Now the shift to the personal car has been so complete and the resulting parking-space demands so overwhelming that two things have happened. The car has invaded the campus; it has significantly infiltrated the adjacent town. Both sentimentally and physically the campus parking-lots cannot be dismissed as a minor and temporary feature of the campus environment. The older alumnus may be saddened at the bleak factory-type lots now spreading where he remembers lawns and shrubberies. The professor emeritus shakes his head dubiously. But, fortunately or not, alumni and faculty allegiance to the car as an extension of personality, as well as an unquestioned utility, is stronger than the close harmonies of Alumni Day. The professor who prefers to walk is

rare. For those who inhabit or visit the campus today it is the parking-lots that seem normal, an evidence of up-to-dateness and thus a proper source of pride. They enliven a scene which to them would otherwise be dominated by buildings obsolete in aspect and utility. The presence of the cars also proves that there is still life in the old alma mater. A national esthetic of campus architecture has to accept the conspicuous personal car as an essential element. To the nostalgic visitor the emphasis on parking, still quantitatively inadequate, may appear fantastic, but, given one thousand teachers, twenty thousand students, and two or three thousand non-teaching employees, the problems arising from the demand for thousands of parking spaces becomes inescapable.

On campus the administration has to seek a balance between the intangible yet treasured values of traditional academic vistas and the physical accommodations essential to the performance of the university function. The truism that the faculty is the university has to be reaffirmed—by adequate employee parking, as well as new classrooms and offices. Fortunately this institutional adjustment to the personal staff car is not wholly one-sided;

the employee is willing though not eager to pay for a parking space, as he is willing to pay for books, clothing, and the car itself.

An attack on this problem substantially amounting to an experimental proving ground has occurred and is in effective operation at the University of Minnesota. On this campus in an urban location, well provided with green areas, there are located large and small surface lots, enclosed parking garages under such important buildings as the Northrup Auditorium, the Coffman Union, the Continuation Center, and the Mayo Memorial unit, and a recently built, open-air, multi-story parking ramp. All are under a fee charge. The underground garages and the more central surface lots operate by a time-clock fee system. Other lots have set fees varying in proportion to the distance from the population center of the campus. There are some employee complaints at the fees charged, but the main complaint is that there are still not enough spaces provided.

All campuses have to face Minnesota's problem, many with less open space than that University has been able to hold. The conclusion is quite obvious. There is no toler-

able solution through the replacement of lawns by surface lots; it must be found through the underground parking garage or the several-level ramp—that is, through the multiple use of the land. Sites with naturally varied topography may profitably use sloping locations for grade entrances at several ramp levels. This device has been successfully used for commercial parking in Buffalo, Pittsburgh, and San Francisco. Universities located on level ground, as at Illinois and Michigan, find a more difficult problem. They could, however, consider extensive underground facilities of one or more levels, as are found under Grant Park across Michigan Avenue from the Loop in Chicago and under St. Francis Square in San Francisco.

Campus parking is coming to mean parking structures. Given the limited acreage of most university holdings, however, it seems improbable that this approach will prove to be a solution. Minnesota's positive accomplishment is still not enough. As an alternative there is of course the retreat from the urban campus to a new site of perhaps a thousand acres, and there are examples, usually of too modest a scale to be significant. Even granted the thousand acres, intra-

mural horizontal transportation service becomes a considerable, though not unsuperable, problem. Probably a substantial deterrent to the very large horizontal campus would be the emotional and financial wrench involved in abandoning a long-established and beloved location.



Gradual change through evolution from Minnesota's partial integration of college building and garage to the completely structural three-dimensional campus seems the most likely solution. It is a pattern already developed and admired at the United Nations in New York and the Civic Center in Detroit. Granted such a departure, the campus of 1970 can be foreseen as very different than and quite superior to the facilities with which university staffs and student bodies make do today.

It will still be possible for the professor or student to enter the three-dimensional campus on foot, since he may live within walking distance. Normally, however, the individual will drive in and down to a below-grade level, where guided by signals, he will find a car space open to him. He will then by escalator or elevator be



borne up two, three, or more levels, where he finds his office or classroom. The pedestrian will have joined him at street level for his own ascension. Over the thirty, forty, or sixty acres of the whole site the three-dimensional articulation will include broad green and planted lawns, walks, and plazas at grade and other levels free from bicycle and perambulator traffic, untroubled by non-academic pedestrians seeking a short cut. Off these terraces and promenades on appropriate levels there would be provided the usual facilities, classrooms, viewing rooms, and lecture halls, laboratories, and libraries. There would also be the needed services: restaurants, art galleries, and terraces, bookshops, and extended spaces for open-air concerts, with such added amenities as the next fifteen years may bring forth. This campus, a full realization of land use, would greatly enhance the environment of higher education. It would provide the maximum of home-to-job transportation convenience.

The American college campus was originally a Place. Like the churchyard, it was near the world, so that one freely came and went, yet in character it was a little withdrawn. There was evident a par-

ticular contained purpose, and the campus was not a highway, but the spot to which one positively turned aside. Its tenants moved through the scene, some picturesquely, some noisily, but for the most part amicably as individuals or congenial groups. Accouterments were in bulk a negligible part of the environment—for the student, his books; for the professor, the green bag, an umbrella, or a stick. Along with students and professors there was now and then a dog, and a few of those surreptitious harbingers of change—the bicycle.

At what plateau can campus population and the apparatus of transportation come to a balance today short of the campus structure? How better than at parking levels below and above ground, always available, yet when at rest invisible, can the car fulfill its indispensable function? The proposed articulation of buildings with open spaces constituting the three-dimensional academic shades may seem somewhat contrived. Probably it cannot display the sometimes happy accidents of juxtaposition of old against new, of gross errors arising from piecemeal design and planting, of areas not only open but empty, all so comfortably

human in older campuses. It would however provide both withdrawal and convenience, and, as many urban developments testify, it could furnish variety within unity whether at Wisconsin, Michigan,

or in Harvard Yard. The three-dimensional campus may be an emerging reality by 1970 and fully developed in more than one university institution before Commencement of the year 2000.

## Distribution of Architects and Engineers in the United States

As of January, 1956

*Compiled by Joseph E. Smay*

SCHOOL OF ARCHITECTURE, UNIVERSITY OF OKLAHOMA

<i>States</i>	<i>Total Population</i>	<i>Engineers</i>	<i>Resident Architects</i>	<i>Non- Resident Architects</i>
ALABAMA	3,001,000	1,836	199	186
ARIZONA	928,000	1,181	138	144
ARKANSAS	1,798,000	875	81	81
CALIFORNIA	12,500,000	26,442	2,141	104
COLORADO	1,499,000	2,172	168	93
CONNECTICUT	2,185,000	2,804	486	567
DELAWARE	371,000	1,115	55	153
DISTRICT OF COLUMBIA	849,000	3,160	230	377
FLORIDA	3,300,000	1,710	711	462
GEORGIA	3,606,000	3,529	404	252
IDAHO	598,000	619	116	42
ILLINOIS	9,193,000	15,320	1,653	804
INDIANA	4,235,000	4,757	272	304
IOWA	2,665,000	2,135	148	241
KANSAS	2,023,000	2,836	442	377
KENTUCKY	2,978,000	2,357	166	206
LOUISIANA	2,882,000	3,857	329	92
MAINE	890,000	946	54	132
MARYLAND	2,601,000	2,241	343	445
MASSACHUSETTS	4,924,000	5,033	710	275
MICHIGAN	7,028,000	5,246	786	487
MINNESOTA	3,132,000	3,067	469	167
MISSISSIPPI	2,126,000	1,192	115	154
MISSOURI	4,076,000	5,759	694	293
MONTANA	619,000	404	81	83
NEBRASKA	1,366,000	1,253	135	145
NEVADA	210,000	740	56	71
NEW HAMPSHIRE	550,000	717	61	115
NEW JERSEY	5,303,000	5,966	1,002	992
NEW MEXICO	778,000	1,030	79	49

SEPTEMBER, 1956

<i>States</i>	<i>Total Population</i>	<i>Engineers</i>	<i>Resident Architects</i>	<i>Non- Resident Architects</i>
NEW YORK	15,826,000	19,758	2,948	1,102
NORTH CAROLINA	4,225,000	1,281	328	273
NORTH DAKOTA	635,000	405	36	89
OHIO	8,720,000	17,687	1,300	500
OKLAHOMA	2,174,000	2,721	208	118
OREGON	1,640,000	2,376	245	125
PENNSYLVANIA	10,984,000	14,122	1,430	700
RHODE ISLAND	837,000	1,121	211	98
SOUTH CAROLINA	2,270,000	1,079	179	182
SOUTH DAKOTA	672,000	302	30	94
TENNESSEE	3,362,000	1,942	252	199
TEXAS	8,479,000	11,055	1,374	318
UTAH	762,000	1,238	100	43
VERMONT	377,000	595	40	121
VIRGINIA	3,560,000	2,204	358	384
WASHINGTON	2,531,000	3,400	605	191
WEST VIRGINIA	1,990,000	2,338	77	123
WISCONSIN	3,628,000	4,289	362	329
WYOMING	298,000	502	37	84
<b>TOTALS IN UNITED STATES</b> .....		198,714	22,444	12,966
<b>TERRITORIES POPULATION</b>				
ALASKA	128,643	198	18	30
HAWAII	499,794	434	92	38
<b>TOTAL OUTSIDE UNITED STATES</b> .....		632	110	68
<b>GRAND TOTAL</b> .....		199,346	22,554	13,034

## How to Savor a House

*By Don McMasters*

With a how to the Southern California Chapter *Bulletin* for permission to reprint this contribution by a reporter for the *Los Angeles Examiner's* Sunday Supplement.

IN THE LITTLE TOWN of my youth, the "cutting into" of a new wheel of cheese was a solemn, almost sacred ritual. That was dairy country, in northern New York State, and cheddar enjoyed the same esteem as the local wine of Champagne. The grocer proudly provided thin golden slices on fat soda crackers for his customers, men who could eat a pound of cheese at a sitting. And they sniffed and nibbled with the rapt sensitivity of a wine connoisseur.

Such sensitivity, I feel, ought to be brought to the viewing of a new house. Architects ought to encourage earnest amateurs to 1)

distinguish the subtler variations in our local architecture and 2) dress appropriately for each. Attitude is everything. I seize every chance I get to catechize these amateurs. Here are my suggestions:

*Pineapple Modern*—This you'll recognize by the so-called Kanaka roof and by assorted banana trees, tree ferns, a *lanai* and at least one *hikea*. Can be as refreshing as the afternoon breeze over Oahu or, in clumsy hands, as discomfiting as your mother-in-law in grass skirt after two cocktails. Suggested dress for the women: bare midriff and costume jewelry; for the men, polychrome sports shirt and pastel slacks.

*Honest John Modern*—Above all else, this is sincere, even if the structural timbers have to be sent back to the mill for rough-refinishing. Its steel skeleton is always exposed forthrightly; if it has to be buried, why, a second skeleton is applied for looks. Very reassuring, like a hearty slap on the back (and sometimes as unsettling). Demands great discipline; successful examples are as artless and yet as consummately handsome as an axe-handle. Women: wear peasant skirt and sandals. Men: sweat-

shirt, baseball cap, or tweeds, anyway.

*Sho-sho-shoji*—Honest John on an Oriental kick. Relies on post and beam, *bonsai* (potted pines, Junior), scroll paintings and *shojis*. Women: *tabi* are a must; also popular for some reason are Bermuda shorts and bangs. Men: black slacks and corduroy jackets.

*Barefoot Boy Modern*—Not to be confused with Honest John. This is Marie Antoinette playing Girl Scout in a monochromatic camp pitched in a carefully disinfected glade. Some see it as the quintessence of good form, serenity and Casual Living. Others call it a pallid cloak for a guilty conscience, a radiant-heated pillar for the twentieth-century Simon Stylites. Women: the simple black dress with the single strand of matched pearls. Men: natural shoulders, what else?

*Wide Angle Modern*—A style for the true connoisseur, for it's the most elusive to find. The house looks ordinary and is just that. But hidden in it somewhere are two or three "angles" tailor-made for the camera of Photographer X whose particular technique sells

with Editor Y of Shelter Magazine Z. These angles exist apart from the needs and wishes of the client. In fact, he may not even know they exist, only wondering vaguely why his furniture had to be moved out when the photos were

taken. And how he ended up with that damn goldfish pool in the entry. Since some of the best examples of Wide Angle Modern are the belly-shot or the bird's-eye view, you'd be wise to come in coveralls.

## Credo

C. VALENTINE KIRBY spent fifty years in public-school art education, striving to raise the standards of appreciation—hoping the children would notice the common things about them—a rug, a cream pitcher, a chair. Was it useful, was it lovely, was it ugly, was it poorly suited to its purpose?

As Director of Art in the schools of Buffalo, later of Pittsburgh, and finally of the Commonwealth of Pennsylvania, he was often asked to define Art. His answer was not so much a definition as a credo. His son, Donald Beach Kirby, AIA Regional Director, had it made a part of Mr. Valentine Kirby's funeral service:

### WHAT ART MEANS TO ME

I feel within an impulse, perhaps that divine impulse which has moved all races, in all ages and in all climes, to record in enduring

form the emotions that stir within. I may model these emotions in clay, carve them in wood, hew them in stone, or forge them in steel; I may weave them in textiles, paint them on canvas, or voice them in song; but whichever I do I must harken always to the song of the lark and the melody of the forest and stream and respond to the color of the rose and the structure of the lily, so that my creation may be in accord with God's laws and the universal laws of order, perfect fitness, and harmony. Moreover, I must make my creation good and honest and true, so that it may be a credit to me and live after I am dead, revealing to others something of the pleasure which I found in its making. Then will my creation be art whether I be poet or painter, blacksmith or cobbler, for I shall have labored honestly and lovingly in the realization of an ideal.



## A Tribute to Wallis E. Howe, FAIA

ON JUNE 26TH LAST the Institute sent a telegram of congratulations to Wallis E. Howe, FAIA, of Providence, R. I., upon the celebration of his fiftieth anniversary as a member of the Institute. Judging from the skill with which Mr. Howe, at 87 years of age, made the drawing of Old-time Bristol from 1680-1850 (reproduced in the Feb. '56 JOURNAL), his centennial as an active AIA member may be confidently expected.

On July 3, a group of older members of the Rhode Island Chapter, together with its present officers, went to Mr. Howe's home in Bristol and held an informal party commemorating his fifty years of membership. John Hutchins Cady, FAIA, proposed a toast to the host in verses, of which the following are only a small part:

'Twas in the days of fifty years ago,  
Before TV, before the radio,  
When trolley cars went clanging  
on the highways,  
And horseless carriages honked-  
honked on the byways,

And steamboats paddle-wheeled  
along their way  
To shore resorts on Narragansett  
Bay,  
Sailing between Field's Point and  
Nayatt Lighthouse—  
When Teddy Roosevelt was in the  
White House—  
When architects were bent on the  
survival  
Of Classic and Colonial revival;  
'Twas then, a half a century ago  
That Wallis Howe, as chapter  
archives show,  
Became a Member of the A.I.A.,  
Whose presidential head was  
Frank Miles Day . . .

With modern trends Howe really  
finds no fault,  
Although he takes them with a  
grain of salt.  
When he delineates in modernancy,  
He does so with his fingers crossed,  
I fancy.  
To me a fact significant appears:  
Howe's renderings grow more  
glamorous with the years;  
That group of Bristol houses he  
portrayed  
Evokes an architectural accolade,

A water-color sketch sublimely  
near

The magnum opus of his long  
career.

Spring follows winter, and time  
quickly passes;

So, fellow architects, fill up your  
glasses.

The time has come for me to make  
my bow:

Drink to the toast that I propose:  
Here's Howe!



## Architecture for the Good Life

IN THREE PARTS—PART II

*By John Ely Burchard*

DEAN OF THE SCHOOL OF HUMANITIES AND SOCIAL STUDIES, M. I. T.

The keynote address before the first session of the 88th  
Convention, Los Angeles, May 15, 1956

WHAT I have been saying no  
doubt smells very archaic,  
but it does not seem necessary to  
make an apology. It does not sur-  
prise me that I now find in the  
words of Procopius about St. So-  
phias some ideas that I can applaud,  
where once I would have jeered.  
This is what Procopius said about  
the great Byzantine bubble:

"So the church has become a  
spectacle of marvellous beauty,  
overwhelming to those who see it,  
but to those who know it by hear-  
say altogether incredible. For it  
soars to a height to match the sky,  
and as if surging up from amongst  
the other buildings it stands on high  
and looks down upon the remainder  
of the city adorning it because it is

a part of it, but glorifying in its  
own beauty because though a part  
of the city and dominating it, it  
at the same time towers above it to  
such a height that the whole city  
is viewed from there as from a  
watch tower. Both its breadth and  
its length have been so carefully  
proportioned that it may not im-  
properly be said to be exceedingly  
long and at the same time unusu-  
ally broad. And it exults in an  
indescribable beauty. For it proudly  
reveals its mass and the harmony  
of its proportions, having neither  
any excess nor deficiency, since it  
is both more pretentious than the  
buildings to which we are accus-  
tomed, and considerably more noble  
than those which are merely huge,

and it abounds exceedingly in sunlight and in the reflection of the sun's rays from marble. Indeed one might say that its interior is not illuminated from without by the sun but that the radiance comes from being within it, such an abundance of light bathes this shrine . . ." (Then there is a detailed description ending with the pendentives) and finally, "And upon this circle rests the huge spherical dome which makes the structure exceptionally beautiful. Yet it seems not to rest upon solid masonry but to cover the space with its golden dome suspended from Heaven. All these details fitted together with incredible skill in midair, and floating off from each other and resting only on the parts next to them, produce a single and most extraordinary harmony in the work, and yet do not permit the spectator to linger much over the study of any one of them, but each detail attracts the eye and draws it on irresistibly to itself. So the vision constantly shifts suddenly, for the beholder is utterly unable to select which particular detail he should admire more than all the others. But even so, though they turn their attention to every side and look with contracted brows upon every de-

tail, observers are still unable to understand the skillful craftsmanship, but they always depart from there overwhelmed by the bewildering sight."

To hope that we might in our time and from our own architecture occasionally derive inspiration at this level is by no means to indicate a desire to repeat St. Sophia now. That is not at all the problem, which seems to me to be deliberately misunderstood by the enemies of history. History is rather to remind us of the ultimates of which men have sometimes been capable, to hold before us for emulation not the monument they created, but rather the spirit which led them to create it.



Nor is such a hope to be thought to mean that we can or should expect many buildings of this type to emerge from our architecture. This has never happened; and it has hardly happened at all since the fifteenth or sixteenth century; on the level I am now seeking I find nothing yet in the twentieth century; what we may have found are ways to create such inspirations in our own language and by our own methods, if a cause can be found which is worthy of this much



effort. Meanwhile we dissipate the opportunity in good average work on matters of good average importance. The mountain peaks are not there.

In opening these dialogues, which will continue on various subjects for the next several days, it has seemed to me that I might not be able to do anything more useful than to comment on conditioning forces in America which may bear on the possibility of reaching towards this lofty interpretation of architecture and the good life.

Before I do this, one other distinction ought perhaps to be made. We do, I suppose, have to ask ourselves whether we are talking architecture for history, or architecture for our own times. I doubt that anyone ever built great architecture or did any other great deed because he was eager to gain the applause of history. You realize that some important historians have asserted that the judgment of posterity did control men's acts; in particular that men of evil intentions might be deterred from evil deeds for fear of the scolding they would get from history. This seems dubious doctrine to me, and I would expect the same to be so of good deeds.

But there are societies which

have left us monuments of their architecture and societies which have not; and the suspicion remains that those which have, have done so because they built durably; in turn the expectation is that they built durably not because they did not know how to build ephemerally but because they expected that things in which they believed had some probability of permanence. The first temple of Apollo at Delphi was of wood, and legend follows it with one of feathers and beeswax and one of brass but it ended in stone. It did not end in stone because the Greeks who built it cared only about what their successors would think; but because they expected both to gain current enjoyment and profit from its use and to leave it to a posterity which would enjoy it and for the same reasons.

Now it is pretty evident that our building materials will not survive for our descendants to study, much less to admire. The glass and the metals will go; if anything remains it will be those buildings of Washington like the Mellon Gallery or the Jefferson or Lincoln Memorials which are least typical of our culture. We are right, of course, to build buildings that serve our current needs well and not to

inhibit this service by demanding an unnecessary permanence. But permanent building and building for contemporary needs are not necessarily antithetical. The basic truth is in the inference from our building and from our architecture, that we do not believe in permanence.

This is the first of my points about the American scene. It is a scene in which, ever since the 1820's anyway, almost everyone has believed things would be quite different in a decade, at least west of the Appalachians. Economic circumstances would improve for some families, decline for others, but in general they would all improve. As they improved or even as a consequence of that improvement, a given American would not expect to live his whole life in the same region, or at least not in the same neighborhood or house. Much less would he expect his descendants to do so. The general theme of literature, of the agrarian myth as Hofstadter describes it, of technology, indeed even of architecture, has been that things would change so rapidly that it was extravagant to invest in permanence. Thus hyperconsciousness of the ephemeral, which is peculiarly American, has accelerated rather

than diminished with time. It undoubtedly has some meritorious consequences. But it has unfortunate consequences, too. You can see these in caricature if you contrast the appearance of a little town on the eastern slope of the Sierra or the Rockies with its opposite number at 5,000 feet in a Swiss valley. The Swiss who live in such a valley are much poorer than their American counterparts. But, when they came there, they expected that the family would remain, and they began to build accordingly. They acquired a corporate and communal pride; they cared for the total appearance of their community and for their own individual contribution to that appearance. The results are, of course, fabulously more satisfactory. No one in his senses would exchange the life in a Zinal or a Saas Grund for the life of a Lee-vining or a Reno, even if television and filling-stations never come to the coves of the Valais. There are probably other differences in the Swiss character which have something to do with the differences in the solution, but the general disorder and squalor of most of our towns west of the Alleghenies, and many east of the same range, is so discouraging that one likes to find

defenses. One of these, I am sure, and an important one, is our sense of the transiency, not so much of our life-span as of the ways we will live within that span.



Now that the physical frontier may be gone for Americans, some of this urgency of change may disappear, but I doubt it; for there is a new frontier whose boundaries can not so easily be stated; and this is the frontier of technological change. The opportunities this offers for real architecture will be boundless; that they can be much realized in the absence of some convictions of ours that some things anyway are here to stay, I very much doubt. Meanwhile this sense of transiency will continue to manifest itself in the strips which degrade the highway entrances to every community in our land and which are gradually inserting themselves into the centers of our towns as well.

There is reason to believe that this expectancy of early obsolescence is truly an American characteristic because it is not a new phenomenon which can be associated only with the vertiginous acceleration of the fruits of technology. You can find traces of it

even as early as Emerson. German and Swiss and French peasants fought it for a time when they built their colonies in Pennsylvania, Ohio, Illinois, or Iowa, but their children have ceased to resist, and even the constructions of the Amana colonies are changing from architecture to building.

Closely related to this consciousness of the ephemeral is the fact that Americans are enormous consumers, one might even say scandalous consumers. It is well known that we use such a large quantity of almost any natural resource per capita as compared with that available to peoples in other parts of the world that we are subjects, not of admiration, but of suspicion and resentment. This suspicion, resentment, envy would exist anyway, but it is augmented by our patent waste of these resources; our entire history has been one of a people finding lavish means and destroying them quite as lavishly, whether they were forests, mines, topsoil, or water. The kitchen middens we might leave to posterity should be a cause for acute embarrassment if we cared about the judgment of posterity. You well know that at this very moment there is something resembling a gray market in steel for build-

ings; but this is not really because of the enormous consumption of the military program, though that is bad enough. No, the plain fact is that it is still the automobile industry which is the avid consumer; that this industry is built upon a process of artificial, unnecessary, and, in the light of other world standards, even immoral obsolescence; it is a little risky to go further because the relation of the automobile industry to the entire prosperity of the country is probably very sensitive, but one can hazard the guess that what is good for the automobile industry may not be good for the architecture of America. It is this same spirit of throw-away-before-used-up which leads ultimately as well to the plethora of unsightly automobile dumps which adorn so many highways. We pay a high price for our comfortable transportation; some of it we pay in the steady deterioration of our city traffic, a gradual flow toward the condition of the nether circle of hell, the realm of Cocytus where everything is ice and stationary and silent; but we also pay for it in esthetic terms. The plain fact is that it seems the average American would rather have a new automobile than a distinguished architecture.

But it is not, of course, the automobile industry which is the only demon in the piece. The makers of refrigerators, or indeed of any other article of consumer goods, would create the same artificial obsolescence if they knew how, and don't think for a moment they are not trying to find out how.

Nor is it only obsolescence. After all, much of the steel can finally and ultimately be reused as scrap. This is not true for glass bottles. It is cheaper there to start again with original raw materials. So these hypothetical kitchen middens of ours will consist mostly of glass, some from the shattered plate of our new buildings but mostly in the form of Coca Cola bottles which march en masse through the land while building glass is also in short supply. The public holds the Coca Cola bottle in higher esteem, one would conclude, than it does a window of the Sainte-Chapelle.

I have exaggerated this a little simply to point out that this elaborate and general belief in the inexhaustible resource with its accompanying egregious waste of everything plays hand in hand with the sense of the ephemeral to produce a social climate in which building for permanence seems to have little meaning.



There are two or three other things about the American environment that bear investigating. We rest comfortably with the impression that we are about the most ingenious people in the world and speak of Yankee inventors as though they had existed in every hamlet of early America. This is a kindly myth. Some myths are true. This one may not be. It would be very hard to make a case that even on the scale of pure invention this country had consistently produced more important inventions per capita than others. Indeed we would be likely to find to our shame that this was not so. Clearly we have not, per capita, produced as many creative ideas in science, philosophy, literature, or the arts as several other parts of the world. Indeed, in many of these areas of the higher artistry we have produced scandalously few. In architecture perhaps our only significant native innovators up to now have been William Le Baron Jenney, Frank Lloyd Wright, Buckminster Fuller, and one other whom I will not name so that each of you can tuck in a name that suits him and be less resentful of this assertion. Of these the most imaginative has hardly built a building

at all; the greatest was never really accepted in this country until long after it mattered; and such effects as we have felt from his innovations have largely come to us through the hands of German and Swiss translators and translations.

But we do have a different quality which has stood us in good stead. Once we recognize the general merit of an innovation, we are not afraid to go for it hard. So once the meaning of the cavity magnetron got into the American consciousness, we produced not only a larger, but also a more varied set of radars than the British conceivers might have been expected to do; the atomic bomb emerged in America from European-born concepts; once we really grasped the principles of Le Corbusier and Mies van der Rohe, we began to exploit them in profusion and with some, though perhaps not enough, variety.

Here we are talking, of course, of a past; there is some evidence in science that more ingenuity has come into American physics and mathematics; and I suppose in time we may expect to see it in architecture, too; but this does not necessarily follow, for Americans have generally been more innovative in their science and its technological

applications than they have been in their esthetic creations and quicker, too, to understand, adopt, and modify the ideas of others. We have yet, for example, to try to make anything very serious of the many partly formed suggestions for glass shielding which appear in such profusion and often with such dramatic esthetic effect in the countries to the south of us. The un-

bridled imaginations of Italy and Mexico may create many horrors such as our more restrained efforts may avoid; but they may also cast up some mountain peaks which we have also as yet, and with the possible exception of Rockefeller Center, the United Nations, and 860 Lake Shore Drive, refrained even from trying to build.

*(To be concluded)*

## News from the Educational Field

THE UNIVERSITY OF CALIFORNIA, Los Angeles, through its University Extension, announces a course for fall opening in Practical Application of Law to the Construction Industry. It will meet for nine weekly sessions, from 7:00 to 9:30 p.m., in Royce Hall, starting September 12th.

RHODE ISLAND SCHOOL OF DESIGN announces its first endowed chair of learning, to be established as the Norman M. Isham Professorship of Architecture. A gift from Mr. and Mrs. Royal W. Leith, of Dedham, Mass., has made it possible to perpetuate the name of a man whose distinguished work as a scholar, architect, and historian of the New England heritage gave him in his lifetime a unique place

in his community and in the nation. The first man to occupy the endowed chair is Professor Albert E. Simonson. Professor Simonson will also succeed Professor J. Carol Fulkerson as Chairman of the School's Division of Architecture.

THE UNIVERSITY OF MARYLAND College of Engineering announces a new four-year curriculum in Fire Protection, leading to the degree of Bachelor of Science. It is planned for those young men who desire to make a career of fire protection and prevention.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces the appointment of Robin Boyd and Dr. Stanislaw M. Ulam as visiting professors for the coming academic

year. Mr. Boyd has been in private architectural practice with the firm of Grounds, Romberg & Boyd. He is also a lecturer in Australian architectural history at the University of Melbourne. Dr. Ulam, named visiting professor in the Department of Mathematics, has been senior scientist at Los Alamos.

THE UNIVERSITY OF ILLINOIS Department of Architecture announces its Fifth Annual Conference for Architects, to be held October 18-20, at Urbana, dealing with "Design in Architecture:

a Translation from Analysis to Completion." Information regarding the conference may be had from Prof. Robert J. Smith, Director of the Conference, Urbana, Ill.

RENSSELAER POLYTECHNIC INSTITUTE announces the appointment of Edward Millman as Visiting Professor of Art, to be associated with the Department of Architecture, teaching graphics and basic design to second-year architecture students. The appointment was made possible through a grant by an anonymous practising architect.

## Harold Bush-Brown Retires

FOR THIRTY-FIVE YEARS Harold Bush-Brown has been connected with the teaching of architecture at the Georgia School of Technology. He has served as Secretary and as President of the Georgia Chapter, AIA; as a member of the national Committee for the Preservation of Historic Buildings; a member of the national Committee on Education; and a Fellow of the Institute since 1949. This last spring marked his retirement as Head of the School of Architecture. Honored by the School itself, by the faculty, and by the

alumni, he was presented by the last-named organization with a check for \$1,000, to be used for foreign travel. The Association of Collegiate Schools of America, meeting for the annual dinner in Los Angeles, honored Professor Bush-Brown with a citation which reads as follows:

"WHEREAS there are members of the Association who are retiring from administrative or teaching duties and who have contributed years of distinguished service to the Association, the profession

of architecture, and to the teaching profession; and

"WHEREAS it is the desire of this Association to give due honor to these individuals upon their retirement;

"NOW, THEREFORE, BE IT RE-

SOLVED that the Association extend to Harold Bush-Brown grateful appreciation for his counsel, dedicated service, and diligence in the past, and the wish that he may have years of continued activity and enjoyment for the future."

## They Say:

**Alvar Aalto**

*(From the Foreword to a booklet on "Contemporary Finnish Architecture," by the Smithsonian Institution)*

"Queen Anne front, Mary Ann back." This crystal-clear analysis of early American architecture was first devised to characterize "main street" in the typical one-horse, middle-western town of the plains. Even today, however, we find in this phrase an underlying truth about the way contemporary civilization goes about its architecture. The invisible "Mary Ann back" is now the basic lack of acceptance of architecture as a primary method of building society, the home, and a frame for the human being. There is an increasing tendency toward organic architecture all over the world, and we may hope to see the various technical fields and forms of commercial production become more integrated with an architecture which dares to think

more broadly in terms of service to the human soul. This humanization of the technical field is, indeed, a special objective toward which architecture and all of the arts might well devote themselves.

**Henry Van Brunt, FAIA**

*(Speaking for President Richard Upjohn at the Ninth Annual Convention, Baltimore, November, 1875)*

The most perfect architecture, the most complete expression of civilization the world has yet seen, was developed in a state whose citizens had been educated to such a lofty appreciation of truth and beauty in art that no architect dared to put forth a work which he could not defend . . . We, of course, could not if we would, reproduce such a state of society, but we may well question whether it is not an important part of our function to teach the public how to read what we set before them, and to



set before them nothing which cannot stand the test of a thorough and searching analysis.

**Basil Spence**

VICE PRESIDENT OF THE R.I.B.A.

(At the R.I.B.A. Annual Dinner, 6 April, 1956, as quoted in The Journal of the R.I.B.A., May, 1956)

I know that lots of architects will agree with me that the best way to dissipate the vitality of a great building built in a different age from ours is to surround it with imitations of that age, exactly in the same way as if one had a diamond one would not set it in a cluster of cut glass. I know that if I had two priceless Chippendale chairs—which I have not got, alas—I would not lose them in a welter of imitation Chippendale chairs.

**N. Keith Scott, ARIBA**

(From an article "Some Impressions of Architecture and Office Practice in the U.S.A." in December, 1955, R.I.B.A. Journal)

From observations based on a journey of over 20,000 miles through 40 states, I believe it to be no mere accident that, Frank Lloyd Wright apart, all the truly great architects now working in America are of European background or training—where such things still count and are an essential part of the young architect's training. There are many

good and extremely competent men of purely American schooling, but in the last analysis their work is primarily derivative, and none has made as yet any significant contribution to the modern movement.

**August Heckscher**

(From a special Foreword to the annual report of the Twentieth Century Fund, issued June 4, 1956)

The years during which the great research foundations have done their work have seen the making of valuable surveys and the gathering of indispensable statistical information; collecting vast bodies of facts has gone along with the mastery of the physical environment . . . Yet basic questions of value, of choice and direction, inevitably elude the most thorough-going processes of counting and measuring. An age that has been rich in material progress and the accumulation of factual knowledge cannot be said, thus far, to have made comparable advances in insight and understanding.

**C. H. Aslin, C.B.E.**

(From "Address to Students by the President" at the R.I.B.A., 7 February, 1956, published in the R.I.B.A. Journal, February, 1956.)

It is obvious to most people that the actual pattern of architects has changed completely in the last 50 or 60 years. At the beginning of

the century there was a relatively small number of architects engaged in private practice, and a large number of people without any training happy to serve as assistants, with very little hope for most of them ever becoming principals. At the present moment all architects are trained in the same way, and there is no division in education between the architect who runs a private practice or a local or national office, and those who, for a variety of reasons, spend their

time as assistant architects in one or other of these organizations. The whole pattern has now changed, and though a large number of qualified architects act as assistants to the more fortunate ones, it is essential that a pattern of work should be devised, so that each architect should have an opportunity of exercising to the full the qualities and knowledge which have been developed during the course which has resulted in his becoming a qualified architect.

## Let's Eliminate "Or Equal"

*By Theodore Irving Coe, FAIA*

TECHNICAL SECRETARY OF THE INSTITUTE

THE WORDS, "Or equal," in a specification may well be harbingers of differences of opinion and argument when the architect is confronted with an alternate product of which he knows little or nothing, or one too new to have a record of satisfactory performance as determined by the test of time and use.

If, under these circumstances, the architect has doubts as to the comparable merits of the alternate, it may prove difficult to advance justifiable reasons for its rejection, or to answer the argument of the

contractor that, "This is what I included in my proposal."

The architect can avoid the possibility of such arguments and differences of opinion by eliminating "Or equal" and adopting the simple procedure, long since approved by the Institute, which, while preserving the desirable elements of competition, permits the architect to consider, approve, or reject possible alternates prior to the signing of the contract and solely with reference to the interests of the owner.

This procedure eliminates "Or equal," the specifications requiring

the contractor to include in his base bid the products specifically named, but permitting him to submit, with his proposal, products of

other manufacturers for similar use, with the proviso that the difference in cost, if any, be stated for each alternate.



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative*



### BEWARE "ECONOMY" OF CONSTRUCTION

BY HARRIE T. LINDBERG, New York, N. Y.

IN the May JOURNAL the piece by George Bain Cummings, FAIA, "The Architect and his Services to Society," there is only one short sentence to be added. He omitted to say that one of the great evils to avoid in the practice of architecture is economy in construction, which proves in the long run to be damned expensive. This I have learned after fifty years of practice and five years in the office of McKim. These economies are usually inspired by the owner, and it takes quite a lot of courage and authority on the part of the archi-

tect to dissuade the owner of his fallacy.

It is my very good fortune to have known some of the better architects in our country, and I have in mind McKim, Henry Bacon, Charles Platt, Jack Pope, and Goodhue—a very dear friend who died at a tender age, and of whom Clip Sturgis said that he was undoubtedly the greatest American architect of his time. The architects mentioned were not only great architects but great gentlemen, who never criticized their fellow architects and rarely appeared in print.

### ROLE OF THE CONSULTING ARCHITECT

BY CHARLES C. PLATT, New York, N. Y.

THE DIFFICULTY of answering referral questions for selection of an architect could be helped by

the "consulting architect." He is familiar with the profession and what each firm is doing. In the

JOURNAL OF THE A. I. A.

real estate vocation consultants have been in popular use. They do not become involved in brokerage fees and service; they come in at the start and help with their specialized data to organize a project, even to the selection of realtors best fitted for its execution. The consulting architect likewise starts with the project he helps organize, and eventually recommends the architect to design and supervise the operation.

I believe, if this idea is properly spread, many of the older members of the profession would be happy to shed the burden of the drafting-room and lend their long and invaluable experience to the early and vital stages of a building project. The architect is generally brought in later than he should be, for the best interests of the project, possibly because of this very difficulty of selection. The consulting architect may be the long-sought answer.

#### OLD ARCHITECTS NEVER DIE

BY ELLIOTT L. CHISLING, New York, N. Y.

OLD ARCHITECTS, like old soldiers, never die. They simply fade away. In a few weeks I shall close my office in New York and fade into semi-retirement in Florida, there to do only consulting work in a limited degree and which I have found to be both lucrative and pleasing.

Forty-seven years of architecture, spreading from the time I entered the office of Bertram G. Goodhue as a very green junior to the present time when I have made the decision to avoid straining an aging body, has given me a broad picture of our profession and the severe changes the passing years have brought about. Many

changes have been good, many have been very bad, but one I consider so important that it could possibly affect the course of the profession in future years. My valedictory which follows covers this subject.

We rely to a great extent on our draftsmen and our drafting-rooms to produce efficiently the work that comes into our offices, but I have felt for many years that the quality of the men applying for positions as draftsmen has fallen to a new low level. This (to me) is the result of inadequate training in our colleges and universities and to the lack of contact architects have with their staffs. In the larger offices today, the heads of

firms are too busy with outside activities to give their time, or part of their time, to the drafting-rooms, and the work must be produced by squad bosses and draftsmen who themselves need guidance from their superiors. I have known architects who did not know of certain smaller jobs being in their offices, yet these jobs bore his name as Architect. Often the results produced in the drafting-room are not flattering.

How very different this is from the old days and the old offices. As one example, the Goodhue office (and not a large one by present-day standards) had in its drafting-room such men as Donald Robb, Raymond Hood, Wallace Harrison, Ralph Walker, Carlton Winslow, Ernest Jago (an amazing Gothic genius), George Horsfield, James Perry Wilson, Oscar Murray, Hardie Phillip, Clarence Stein (the 1956 Gold Medal recipient), Harry Cunningham, Henry Boak, Austin Whittlesey, and many more very talented men. And this office was no different from offices like McKim, Mead and White, Paul Cret, George B. Post, Henry Bacon, etc., to name only a few. Design was completely supervised by these architects, and in the Goodhue office the lowliest

junior received the same attention from Mr. Goodhue that he gave to his best men. The drafting-room was a class room where each man improved his knowledge of architecture under the able direction of his employer, the architect. Our best architects today came from those offices.

Draftsmen come to our offices today upon graduating from colleges seeking positions as architects. They are not architects, nor are they worthy of the title of draftsmen. Their training hasn't even begun at that point. They have so much more to learn. If a survey could be taken of the offices today regarding the quality of men employed in the drafting-rooms, it would be found that each office must carry a large number of new and highly paid draftsmen that represent nothing more than a loss to the firm and an additional cost in overhead.

My solution (for what it may be worth) is to broaden the curriculum in our colleges, giving less emphasis to technical subjects usually handled by engineers and giving greater attention to drafting and design, drawing in the various mediums, business practices and other subjects the architect en-

counters in his work. I would propose also that an architect set aside a few hours daily for his drafting-room visits, that he might see what each draftsman is doing and to give instructions or make changes that will eventually allow his men to improve. I believe also that our chapters might inaugurate finishing-school classes held at night for those seeking improvement and knowledge which they did not get in college and do not get in the offices where they are employed. Teaching services would be given

by architects who would volunteer a few hours each week.

We must remember that in many other fields today men are being taken from colleges, are being trained (and paid) by their new employers, and before they set out as acting workers in their new jobs these men become fully qualified to go on to better positions. Their new employers realize that these men must be trained and retained since they will later represent their organizations. So it must be in architecture.

## Gifts to the Library

February 1, 1956—July 31, 1956

Acoustical Materials Association:

A.C.S.A.-P.C. Slide set

Agricultural and Mechanical College  
of Texas, through Ernest Langford,  
AIA:

Two cartons of magazines

American Automobile Association  
through Miss Kay Schad:

Two volumes of *American City  
Magazine*

Turpin Bannister, FAIA:

Longhand manuscript of his "Evolu-  
tion and Achievement," volume one  
of "The Architect at Mid-Century"

Homero C. Bibiloni:

His "Legislacion de Obras Publicas"

Francis V. Bulfinch, FAIA:

"Report to the County of Los An-  
geles on a new Auditorium and  
Music Center"

Anson B. Campbell:

Portfolio "Hotels & Maisons de la  
Renaissance Française"

Theodore I. Coe, FAIA:

"A Century in Construction"

Colonial Williamsburg, Inc.:

Annual Report, 1955

Committee of Stainless Steel Pro-  
ducers:

A.C.S.A.-P.C. slide set

Thomas Pym Cope, AIA:

Negatives of measured drawings of  
Independence Hall, Philadelphia

Clair W. Ditchy, FAIA:

Asher Benjamin's "The Practical  
House Carpenter" (1835), and Lewis'  
"The Travels of Capts. Lewis and  
Clark" (1809)

E. W. Donn Estate:

Ten books, about 100 magazines, and  
several rolls of drawings

Mrs. Marie A. Downing:

Five volumes of Hall of American  
Artists series and "Decorative Ele-  
ments in Architecture"

SEPTEMBER, 1956

- Howard T. Fisher, AIA:  
Three volumes
- E. James Gambaro, FAIA:  
Eight books and pamphlets
- Goldwin Goldsmith, FAIA:  
Two books
- Joseph C. Graves:  
Historic map of Lexington, Ky.
- Lloyd M. Hendrick, AIA:  
Three issues of *Bay State Architect*
- Mrs. Paul Kaye:  
"Keim's Hand-Book of Washington and Its Environs, 1874"
- Sir Lancelot Keay:  
"Bracknell"
- L. Bancel La Farge, AIA:  
Submissions of work by holders of Arnold W. Brunner scholarship
- Marcel Lathuillière:  
Two special issues of *Bulletin Interieur* on U.I.A. Congress
- L. M. Leisenring, FAIA:  
About 200 magazines
- Frank C. Lopez, AIA:  
Western edition of *Architectural Record*
- Mexican Government and the family of Carlos Lazo, through Consul General Adolfo Domingue:  
Seven volumes of the writings of Carlos Lazo
- Ralph E. Myers, AIA:  
768 slides
- National Builders Hardware Association:  
A.C.S.A.--P.C. slide set
- National Golf Foundation, through Ben Chlevin:  
"Planning the Golf Clubhouse," by Cliffer
- New York Chapter, AIA:  
"West Point Architectural Competition" and proclamation of Architects' Week 1952
- John O'Keeffe:  
"Australian Building Industry Productivity Report, 1954"
- Horace W. Peaslee, FAIA:  
Four books, two maps, twenty folders of letters and documents
- Rockwell Newman Company:  
"Permanent Restoration of Historic American Buildings"
- R.I.B.A. Library:  
Two publications
- Richard E. Schmidt, FAIA:  
His "The Modern Hospital"
- John Shopp:  
88 slides
- Albert Simons, FAIA:  
"Charleston's Historic Houses," and "How Shall We Grow?"
- Theodore Sizer:  
His "The Autobiography of Col. John Trumbull" and several pamphlets
- Harold R. Sleeper, FAIA:  
An architectural classification scheme
- Mrs. Rudolph Stanley-Brown:  
Her "The Young Architects" and reprint on "The Bagatelle." Also two bookplates by her husband
- John Howard Stevens, AIA:  
Chamberlin's "Treatise on the Decorative Part of Civil Architecture" and volume of old AIA proceedings
- Charles M. Stotz, FAIA:  
His "The Early Architecture of Western Pennsylvania," and "The Story of Fort Ligonier"
- Walter Sturrock:  
"How to Decorate and Light your Home," and pamphlets on lighting
- Byung Teck Sun:  
"Korean Vocabularies in the Fields of Art and Archaeology," Vol. 1 Architecture
- H. H. Waechter, AIA:  
Two magazines containing articles by him
- Mrs. Andrew Chalmers Wilson:  
Drawings and photographs showing Stuyvesant details incorporated in her home, Ayrault House

## Calendar

*September 6-9:* Convention of the Northwest Region, Tacoma, Wash.

*September 7-11:* 36th Annual Meeting of the National Conference on State Parks, Jackson Lake Lodge, Moran, Jackson Hole, Wyo.

*September 13-15:* Central States Regional Conference, Omaha, Nebr.

*September 17-21:* American Society for Testing Materials is sponsoring an Apparatus Exhibit, Hotel Statler, Los Angeles, Calif.

*September 19-20:* Conference conducted by Building Research Institute on Modern Masonry, under the chairmanship of C. E. Silling, FAIA. Conference will be held in the U. S. Chamber of Commerce Building, Washington, D. C.

*September 25-26:* 35th Annual Fall Meeting and Chapter Presidents' Conference of The Producers Council, Inc., Wade Park Manor Hotel, Cleveland, Ohio.

*September 28-29:* North Central States Regional Convention, the Wisconsin Architects' Association, AIA, being host chapter. Pfister Hotel, Milwaukee, Wis.

*October 7-9:* 7th Annual Conference of the Gulf States District, Chattanooga, Tenn.

*October 10-12:* 23rd Annual Convention of the Architects Society of Ohio. Hotel Commodore Perry, Toledo, Ohio.

*October 10-14:* California-Nevada-Hawaii District Regional Conference, and California Council, Yosemite, Calif.

*October 11-12:* Noise Abatement Symposium, under the sponsorship of Illinois Institute of Technology, with study of the control of noise through architectural design. Hotel Sherman, Chicago, Ill.

*October 14-18:* Annual meeting of the American Society of Civil Engineers, with an exhibition complement-

ing the technical program, Hotel Statler, New York, N. Y.

*October 18-20:* Western Mountain District Regional Conference, Salt Lake City, Utah.

*October 19-20:* Annual Meeting of National Trust for Historic Preservation, Washington, D. C.

*October 24-25:* American Concrete Institute's 9th annual regional meeting, Sheraton-Mount Royal Hotel, Montreal, Canada.

*October 24-26:* New York District Regional Conference, Lake Placid Club, Lake Placid, N. Y.

*October 25-27:* New York State Association Convention, Lake Placid Club, Lake Placid, N. Y.

*October 30-November 2:* Texas District Regional Conference, Corpus Christi, Texas.

*November 8-10:* Annual Convention of the Florida Association of Architects, Hotel Seville, Miami Beach, Fla.

*November 12-14:* Annual Convention of the Structural Clay Products Institute, Boca Raton, Florida.

*November 15-17:* Middle Atlantic District, AIA, Pennsylvania Society of Architects and Regional Council Meeting, Hershey, Pa.

*January 24-26, 1957:* Annual Meeting of the Society of Architectural Historians, in conjunction with the College Art Association, Detroit Institute of Arts, Detroit, Mich.

*February 25-March 1, 1957:* 13th International Heating and Air-Conditioning Exposition. International Amphitheater, Chicago.

*April 4-6, 1957:* South Atlantic Regional Conference, Atlanta, Ga.

*September 11-13, 1957:* Western Mountain Regional Conference, Jackson Hole Lodge, Jackson Hole, Wyo.

*October 2-6, 1957:* California-Nevada-Hawaii Regional Conference, Coronado, Calif.





## The Editor's Asides

HORACE PEASLEE, FAIA, seems to feel some distrust of the old maxim, "A new broom sweeps clean." He uses four brooms instead. Noting an imminent threat to the Lloyd House, a Greek Revival relic in Alexandria, Va., he alerted the Institute's Committee on Preservation of Historic Buildings; warned the National Trust for Historic Preservation; enlisted the interest of the Smithsonian Institution in the salvage of details if the wreckers got busy; and, using his fourth broom, notified the National Park Service that here, possibly, was the last chance to measure and photograph a notable example for the Historic American Buildings Survey maintained in the Library of Congress. The four brooms should accomplish something if human effort can.

BOTH ILLINOIS TECH and Carnegie Tech exclaim over the climbing salaries being paid to their newly-graduated engineers. We know many architects who might retort, *sotto voce*, that even the smallest salary paid a young engineer would be far too much. Probably the same architects, and a lot more of them, would apply the

same comment to newly-graduated students of architecture, only with greater adjectival emphasis.

THEY TELL US that an architect who wears with considerable hauteur his association with the McKim, Mead & White office has found a way of isolating himself from fellow subway passengers when riding to and from work—a determined concentration on the classics in the original Latin and Greek.

THE RASH of split-level speculators' houses now breaking out in most of the 48 States recalls the virulent epidemic of bungalows that seized the country in the early years of this century—bungalows that were as varied in their interpretation of India's prototype as are the "Cape Cod Cottages" erected by builders who have never been east of the Mississippi River, or the "ranch houses" put up by those who have never been west of it. And NAHB's *Correlator* is helping spread the virus by publishing in a recent number a pair of articles, in one of which its author contends that a "split-level" is for a sloping site, while the other

article insists that the true "split-level" should have an even grade around the house.

Well, possibly we should be thankful that more people are thinking of varieties in house plans when they might be thinking of ways to further disguise the motor car.

FROM THE ISLAND OF MAL-LORCA comes a photograph show-



ing the embellishment that icicles have added to the tower roof on the residence of Mrs. Alfred Landa.

AN ILLUSTRATION of students' work in the University of Pretoria, shown in the *South African Architectural Record* of June, 1956, stopped us cold. A wave of nostalgia swept over us at the sight of a wash drawing of the Doric and Ionic orders—India ink, graded washes, cast shadows, and all. Not

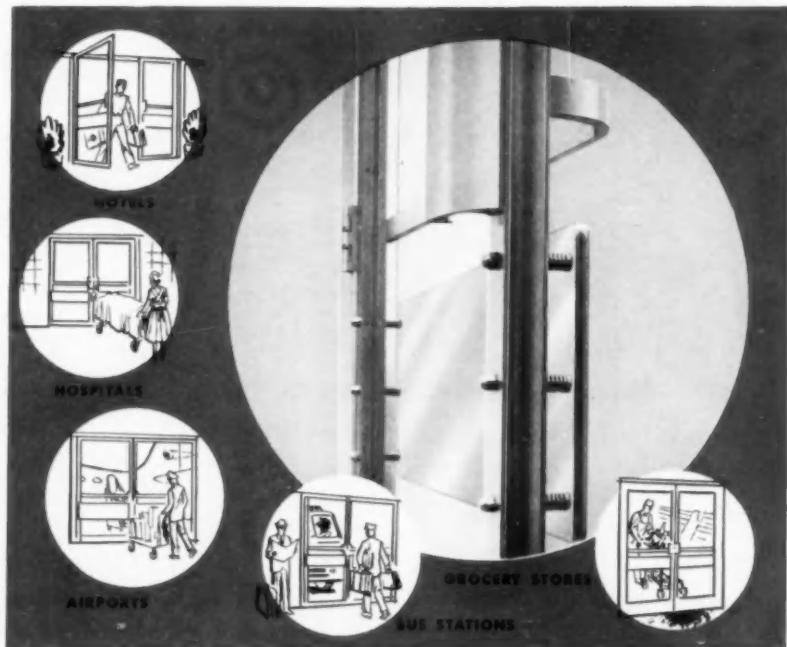
as meticulously and expertly done as we had to do it in 1900, but done nevertheless. Can it be that among the teachers of architecture today there are those who still believe in the discipline of sweating through a rendered drawing from the Greek models? Men like Paul Cret, Milton Medary, William Adams Delano, Loomis Harmon, Raymond Hood, had that discipline and were none the worse for it.

IF ANY MEMBERS have copies of the *JOURNAL* for February last which they can spare, it would be a great help if these could be sent to the *JOURNAL* office. We are embarrassingly short of this issue.

ACCORDING TO A SPOKESMAN for the Guggenheim Foundation, "The hope of the trustees is that the new building (the helical Museum designed by Frank Lloyd Wright) will in time be the home of the finest art that the world may produce."

According to a recent *New York Times* editorial, that paper can find the Guggenheim Museum only "an oversized and indigestible hot cross bun."

Well, differences of opinion are what make horse racing profitable.



## **NEW AMARLITE BUMPER PLATE LETS TRAFFIC PUSH, SLAM, CRASH ITS WAY THROUGH SCARLESSLY**

Time was when rolling or encumbered walking traffic was a formidable foe of a glazed entrance. Not any more . . . not if it's an Amarlite Door. For Amarlite has developed a Bumper Plate— $\frac{1}{2}$ -inch anodized aluminum faced with stainless steel—that eliminates glass breakage or other damage to the door. Spring

loaded and securely attached to the stiles, it will absorb the pounding peculiar to traffic in public buildings. Result: no longer is it necessary to sacrifice style and beauty to the demands of burdened traffic. The slim, trim Amarlite Entrance can take whatever comes its way—and always swing back for more.

American Art Metals Co.

**AMARLITE**



*Architect: S. Arthur Axtens, Denver, Colo.*

## Architectural Concrete

is equally adaptable to modern office buildings such as the Farmers' Union Building, Denver, Colo. (shown above) or to schools, churches, hospitals, theaters, factories and other structures. Architectural concrete meets the functional needs of a community center or the aesthetic requirements of a memorial shrine. With architectural concrete you can create distinctive, enduring, firesafe, low-annual-cost buildings in any size or design.

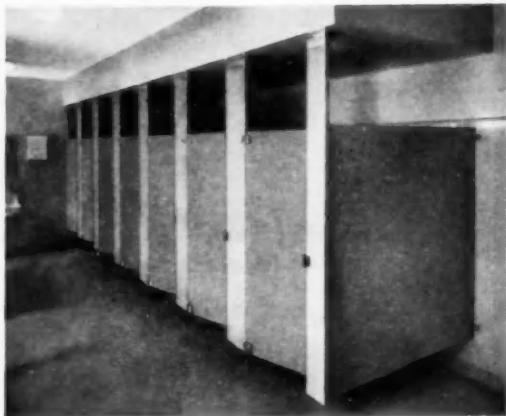
**PORTLAND CEMENT ASSOCIATION, 33 W. Grand Ave., Chicago 10, Ill.**

A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work

# FOR FINEST QUALITY AND LOW-COST MAINTENANCE

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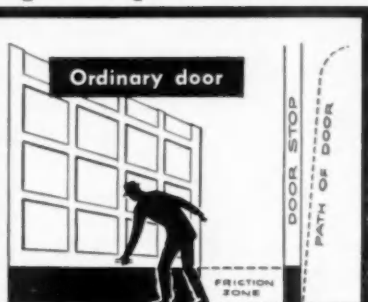
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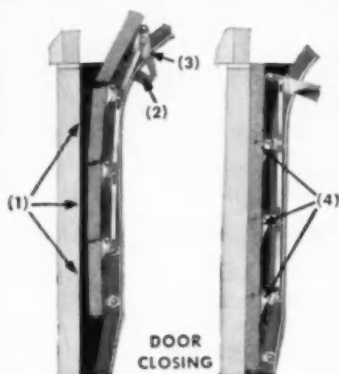
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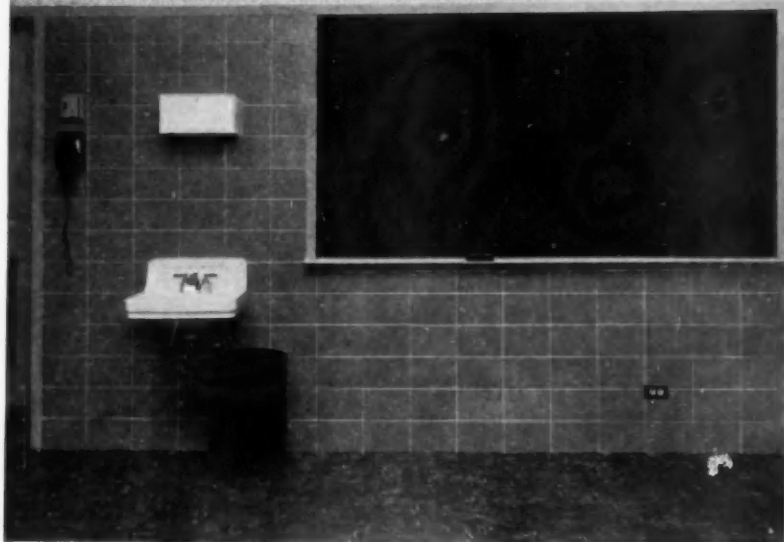
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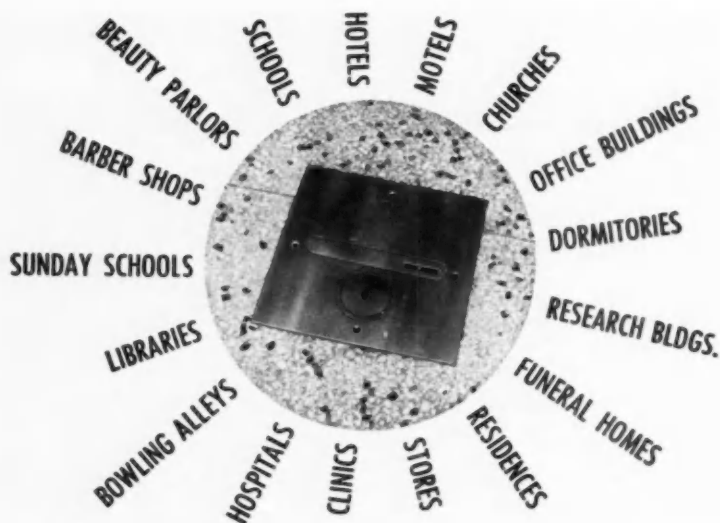
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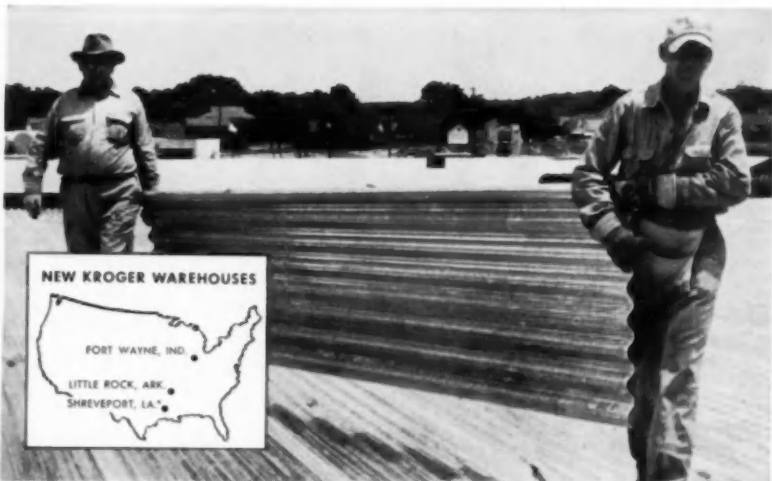
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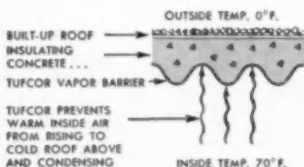
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